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CAMERA SCRIPT
BBC-1

PROJECT NO.
23/1/473344

"D R W H O"

SERIAL M

Episode One: "The Slave Traders"

TV 1965

by

DENNIS SPOONER

PRODUCER	VERITY LAMBERT
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SCRIPT EDITOR	DENNIS SPOONER
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VISION MIXER	CLIVE DOIG
CREW	FOURTEEN

FILM CAMERAMAN	DICK BUSH
FILM EDITOR	JIM LATHAM

CAMERA REHEARSALS:

Friday, 18th December 1964

RIVERSIDE ONE

Camera rehearsal	10.30 am	1.00 pm
(with TK-25 all day)		
Lunch	1.00 pm	2.00 pm
Camera rehearsal	2.00 pm	7.00 pm
(Tea approx. 3.45pm)		
(Photographer 5.30 pm)		
Supper	7.00 pm	8.00 pm
Line up	8.00 pm	8.30 pm

RECORDING:

VI recording (VI/4T/25260) 8.30 pm - 9.45 pm
(VI8 & 12)

TRANSMISSION: Saturday, 16th January 1965

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HARRY DAVIES

IGEL CLAYTON

RTPN

"DR WHO" Ep.1(M)

RUNNING ORDER

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
1	E/C 1 OPENING TITLES AND TRAILER				
	NO SCENE ONE				
4	E/C 2 EXT. SPACESHIP				
5	2. EXT. COURTYARD OF HOUSE	Ian Dr Who	DAY	2A/B-A1	1
8	3. EXT. COUNTRY ROAD	Vicki Barbara Ascaris	DAY	3A-1A-B1-5A 5A	2- 8
11	4. EXT. SECTION OF MARKET	Maximus Petutlian Sevcheria Didius Barbara Vicki Stall Holder Extras: Citizens	DAY	4A-20-A2-1B/C	9-15
20	5. EXT. COUNTRY ROAD	Ascaris Maximus Extras: Citizens	DAY	1A-3D-B1-5A	16-18
BREAK IN RECORDING NO.1					
21	6. EXT. COURTYARD	Dr Who Ian Barbara Vicki	DAY	1D-2D/E-3C 4B-A3	19-43
27	7. EXT. SLAVE TRADERS' TENT	Sevcheria Didius Extras: Slaves	EVEN- ING	1E-B2-5B	44-45
28	8. INT. SLAVE TRADERS' TENT	Didius Sevcheria	EVEN- INT	3D-C2	46

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
29	9. EXT. COURTYARD	Ian Barbara Sevcheria Didius	EVENING	2D-3C-1D -A3-4B	47-55
34	10. EXT. COUNTRY ROAD	Dr. Who Vicki Maximus Centurion	EVENING	3A-2E-B3 -5C/A	56-64
39	11. INT. SLAVE TRADERS' TENT	Sevcheria Slave Buyer Didius	NIGHT	3D-C2-4C	65-67
40	12. EXT. SLAVE TRADERS' TENT	Ian Barbara Didius Extras: Slaves	NIGHT	1E-A4-2G	68-70
42	13. INT. SLAVE TRADERS' TENT	Didius Sevcheria Buyer	NIGHT	3D-C2-4C	71
43	14. EXT. SLAVE TRADERS' TENT	Sevcheria Buyer Didius Ian Barbara Extras: Slaves	NIGHT	1E-A4-2G	72-73
45	15. INT. ROMAN HOUSE	Centurion Ascaris	NIGHT	5D-B4-2H	74-76
47	16. EXT. CURTAIN ALCOVE	Dr Who Ascaris	NIGHT	1E-B4	77
48	<u>CLOSING TITLES:</u> Roller starts: Dr Who ... WILLIAM HARTNELL ends: Associate Producer MERVYN PINEFIELD. Slide 1) Producer VERITY LAMBERT Slide 2) Directed by CHRISTOPHER BARRY BBC-TV				78

"DR WHO AND THE ROMANS"

by

Dennis Spooner

EPISODE ONE: 'The Slave Traders'

FADE IN TELECINE (1) TK-25 Dur: 27"

Opening Titles

S.O.F.

From Previous Episode

Ext. Day

We see a wooded country scene. As we watch the ship materialises.

It appears on the edge of a crevice, the depth of which we cannot see.

We close on the ship as we notice it move and shudder.

It is obviously going to topple and fall into the opening.

FADE OUT TO BLACK (TELECINE RUN ON)

FADE IN

Ext. Day Dur: 19"

The Tardis lies half on its side in the crevice.

This is not very deep, little more than a ditch. It is a deserted, desolate scene.

(1 next)

(Telecine)

- 3/4 -

All we can hear is the
noise of a slight wind

The Tardis itself is
very well covered with
tree branches and leaves,
apparently deliberately
so.

CUT

A closer shot shows that
weeds, and ivy type plants
have grown up and around
over the door and tree
branches, suggesting that
the ship has lain there
some weeks.

SUPERIMPOSE SLIDE 1)

"The Slave Traders"

FADE OUT

SUPERIMPOSE SLIDE 2)

Written by
Dennis Spooner

FADE OUT

END TELECINE

CUT TO

CAMS: 2A/B

/BOOM A1/

GRAMS
Birdsong

1. 2 A 24
HIGH CU IAN

2. EXT. COURTYARD OF HOUSE. DAY.

(WE COME UP ON AN EXTREME
CLOSE UP OF IAN. HIS EYES
ARE CLOSED, HIS LIPS
SLIGHTLY APART, AND HIS
HEAD LOLLING BACK.)

ONE COULD ALMOST TAKE
HIM FOR DEAD.

- 3/4 -

(1 next)

PULL BACK
and CRANE
DOWN to inc.
DOCTOR on
POSN.B

HOWEVER, AS WE
WATCH, HIS HAND
BRINGS IN A BUNCH
OF GRAPES AND HE
BITES OFF THE
BOTTOM ONE.

HE OPENS HIS EYES
AND LOOKS AROUND.

WE CUT TO SHOW
THAT WE ARE IN
FACT IN THE COURT-
YARD, OR PATIO,
OF A ROMAN HOUSE.

THE FLOOR IS PAVING
STONES. ARCHES
ARE BUILT WITH
FLOWERING CREEPING
IVY GROWING UP AND
AROUND THEM.

THERE IS A SMALL
PIECE OF GARDEN
ALONGSIDE THE OUT-
SIDE WALL OF THE
HOUSE, WITH FLOWERS
AND PLANTS GROWING
THERE.

IAN IS RECLINED OUT
IN THIS GARDEN, A SMALL
STONE TABLE BESIDE
HIM HEAVILY LADEN
WITH ALL MANY OF
FRUITS.

DOCTOR WHO IS
'GARDENING'
TENDING THE SMALL
STRIP OF LAND
BESIDE THE HOUSE
WALL.

BOTH DOCTOR WHO
AND IAN WEAR
IMPRESSIVE CLOTHES
OF THE ROMAN
PERIOD SIXTY-FOUR
A.D.

IAN PUTS DOWN THE
GRAPES AND SITS
UP AS DOCTOR WHO
FINISHES WEEDING
AND TURNS TO GET
A STONE PITCHER
OF WATER STANDING
BEHIND HIM.

THE DOCTOR SEES
IAN)

GRAMS
Bring up
birdsong

DOCTOR WHO: Huh, so you've
finally woken up?

IAN: There's no need to say
it like that, Doctor - I
thought the whole idea of us
staying here was so that we
could all have a good rest.

DOCTOR WHO: There is a difference,
young man, between 'resting'
and being 'bone idle'!

IAN: Have a grape.

(DOCTOR WHO TAKES
UP THE PITCHER
AND TURNS TO
WATER THE PLANTS.

Comes to
2-s

IAN SMILES, GETS
UP AND MOVES OVER
TO THE DOCTOR)

DR WHO: No thank you - I've had
breakfast.

IAN: Where's Barbara and Vicki
- have they gone down
to the village? (cont...)

(DOCTOR WHO IGNORES
IAN. HE IS
WATCHING THE
WATER POUR OUT
FROM THE PITCHER.

HE HAS APPARENTLY
FORGOTTEN ABOUT
THE GARDEN AND
IS JUST LETTING
THE WATER HIT THE
GROUND.

IAN WATCHES THIS,
THEN:)

IAN: (cont) I think that's
enough for that plant don't
you, Doctor?

DOCTOR WHO: The answer is
pipes, Chesterton.

IAN: (BAFFLED) I'm sorry ...?

(THE DOCTOR LOOKS
AT IAN, AND
EXPLAINS, AS
THOUGH TALKING
TO AN IDIOT)

TIGHTEN to
C.2-s

DOCTOR WHO: Pipes, Chesterton.
Pipes.

IAN: Oh.

DOCTOR WHO: The Romans never
did find a way of transporting
water satisfactorily

- that was why they built their
aqueducts. Now if they had
experimented with pipes ...

IAN: (SEEING THE LIGHT) Oh,
I'm with you Doctor ...

DOCTOR WHO: Good. Good. Yes,
they have.

DW

(Sh. 1 on 2)

- 8 -

IAN: Pardon?

DOCTOR WHO: Really, Chesterton
- your mind wanders about all
over the place. You asked me
if Barbara and Tanni went to
the village. I gave you a
plain and simple answer. Yes
- they - have!

Let DR. GO L.
and CENTRE on
IAN

(DOCTOR WHO GOES
BACK TO HIS
GARDENING "TCH-
TCHING" AT -
TO HIM - IAN'S
STUPIDITY.

MUSIC LINK
1M-1

IAN SHAKES HIS
HEAD, SMILING
TO HIMSELF)

2. 1 A 50
LOW M.L.S.

CAMS: 3A-1A-5A /BOOM BL/
3. EXT. COUNTRY ROAD. DAY.

TRACK BACK to
V.L.S. as
VICKI comes
into shot.

(WE GET A LONG
AS SHOT AS POSSIBLE
OF A ROAD, LINED
WITH BUSHES.

GRAMS
Birdsong &
Crickets

AS WE CUT IN WE
SEE, AFTER A FEW
SECONDS.

TANNI APPEARS,
SHE TURNS TO
CALL:)

TANNI: Come on, Barbara.

(BARBARA COMES
INTO SHOT, FANNING
HERSELF, AND CATCHES
UP WITH THE WAITING
TANNI.

WE CUT IN TO
JOIN THEM)

(5 next)

- 8 -

DW

- 9 -

(Sh.2 on 1)

3. 5 A n/a

CM 2-s

BARBARA/VICKI

BARBARA: Tanni, there's no need to be in such of a hurry - the village isn't going to run away. And it's so hot./

TANNI:

- it's just that I wanted to get there before the market closes.

BARBARA: All right, we'll keep going. But not so fast.

(THEY START TO
MOVE ON SLOWLY,
BARBARA DICTATING
THE PACE.

WE TRACK ALONG
WITH THEM.

THEY ARE BOTH,
INCIDENTALLY
WEARING SUITABLE
CLOTHES OF THE
ROMAN PERIOD)

Come on.

TANNI:/Honestly, I don't like to say it, but you're getting as bad as Ian.

BARBARA: (SMILING) Oh? And what's that supposed to mean?

TANNI: Well from the way you spoke I thought we were going to have adventures, and see things. I mean we've been here nearly a month, and all everybody wants to do is sit around and rest./

4. 1 A 35 on rise...

MLS

TRACK BACK
with them

BARBARA: The adventures come, without us looking for them. And you are finding out what it was like to live in Roman times ...

TANNI: Yes, in one little village - miles from Rome.
(cont...)

(3 next)

- 9 -

DW

- 10 -

(Sh.4 on 1)

(BARBARA SMILES
AT THIS YOUTH--
FUL IMPATIENCE.

5. 3 A 16

MCU ASCARIS

THEY BOTH WALK
ON OUT OF SHOT,
ON THEIR WAY TO
THE VILLAGE./

CUT TO REVERSE
SIDE OF THE
BUSHES.

PAN DOWN to
Sword.

1 to B
Market

WE SEE, WAITING
THERE, ASCARIS --
AN UNPLEASANT,
DIRTY LOOKING
CHARACTER.

MUSIC LINK
1M-3b

6. 5 A n/a

M.S. ASCARIS

HE HAS A DAGGER
IN HIS HAND, AND
IS POLISHING, OR
PLAYING WITH IT./

SUDDENLY HE IS
ALERT AS HE HEARS)

TANNI: (cont) (VOICE OVER.
COMING ON) How much longer do
you think the Doctor will stay
here, Barbara?

7. 3 A 33

PAST ASCARIS
on to VICKI/
BARBARA

(ASCARIS GETS UP
AND TURNS TO
PEER THROUGH THE
BUSHES TO SEE/
WHO IS COMING
ALONG THE ROAD.

CUT BACK TO THE
REVERSE SIDE OF
THE ROAD SET,
CHEATING TO SUGGEST
THAT IT IS FURTHER
ON, ON BARBARA AND
TANNI'S JOURNEY.

PIVOT on
ASCARIS as
girls pass

BARBARA AND TANNI
MOVE FORWARD TO
WHERE ASCARIS IS
WAITING.

WE CAN SEE HIM
BEHIND A BUSH,
DAGGER At THE
READY)

(5 next)

- 10 -

DW

- 11 -

(Sh.7 on 3)

BARBARA: I've got no idea.

You can't tell with the Doctor.
You just have to wait and see.

(THEY WALK ON,
TANNI TAKING
IN WHAT BARBARA
HAS SAID.

IF WE EXPECT
ASCARIS TO JUMP
OUT ON THEM WE
ARE DISAPPOINTED.

8. 5 A n/a
CUT ASCARIS
THEY WALK PAST
HIM, WITHOUT
NOTICING THAT HE
IS THERE, AND
HE LETS THEM GO,

CUT TO ASCARIS
FROM THE REVERSE
SIDE OF THE
BUSHES, AS HE
WATCHES BARBARA
AND TANNI OFF)

TANNI: (VOICE OVER, FADING) What
are you going to buy
in the market, ...?

(ASCARIS SITS BACK
DOWN AGAIN TO
CONTINUE HIS
WAIT)

MIX

CAMS: 4A-2C-1B/C /BOOM A2/

9. 1 B 50
H.L.S.
PANDED L. 4. EXT. SECTION OF MARKET. DAY.

(WE COME UP ON
A SECTION OF
THE MARKET PLACE.

GRAMS
Crows Noises
Poultry, etc.

LINK MUSIC
1M-2 Lyre

- 11 -

(2 next)

DW

(Sh.9 on 1)

- 12 -

WE TRACK THROUGH
TAKING NOTICE OF
THE CRAMPED STALLS,
ONE FOOD, ONE
POTTERY AND ANOTHER
CONTAINING VARIOUS
ROLLS OF MATERIAL.

CITIZENS OF THE
SMALL TOWN MOVE
PAST, LOOKING AT
THE DISPLAYED GOODS.

WE CAN HEAR THE
SOUND OF MUSIC,
A LYRE BEING PLAYED
WELL, AND AFTER
ESTABLISHING THE
SCENE, WE ANGLE
TO WHERE MAXIMUM
PETTULIAN, AN
ELDERLY MAN, NOT
UNLIKE DOCTOR WHO,
SITS PLAYING.

A COUPLE OF
CITIZENS PAUSE
TO WATCH AND LISTEN
TO HIM.

WE PAN TO SHOW
SEVCHERIA AND
DIDIUS ALSO WATCH-
ING AND LISTENING
TO MAXIMUM PETTULIAN,
THE LYRE PLAYER.

AFTER A FEW SECONDS
SEVCHERIA INDICATES
FOR DIDIUS TO GO
WITH HIM, AND MOVES
OFF, PASSING
MAXIMUM PETTULIAN,
AS HE DOES SO.

WE ANGLE WITH
SEVCHERIA AND
DIDIUS AS THEY
MOVE AWAY AND CLOSE
IN ON THEM AS THEY
DRAW BACK INTO A
DOORWAY TO TALK.

SEVCHERIA AND DIDIUS
ARE, IN FACT, TWO
SLAVE TRADERS AS
WE LEARN LATER)

CRANE DOWN as
SEVCHERIA &
DIDIUS ENTER
and
TRACK BACK past
wares on stalls
and
CRANE L to PICK
UP SEVCHERIA &
DIDIUS for their
dialogue on
POSN. C

- 12 -

(2 next)

(Sh.9 on 1)

DIDIUS: This is too small a place,
Sevheria. I can't see us finding
what we want here.

SEVCHERIA: It's our last chance
before Rome...

DIDIUS: Why? We pass through
much bigger towns.

SEVCHERIA: Yes, and with legal
representation. If we raid them,
the repercussions would put us out
of business.

DIDIUS: Then let's go back.

SEVCHERIA: Didius, the slaves
we've already brought from Gaul are
in no condition for further travel.
And the quality is such that we
shall have to take far below the
market price as it is.

EASE to see
BARBARA & VICKI
enter bgd. R.

(HE SUDDENLY LOOKS UP.
HE PUTS A HAND ON DIDIUS,
TO GET HIS ATTENTION, AND,
HAVING DONE SO, POINTS OFF.

10. 2 C 16

M.2-s BARBARA &
VICKI. PAN THEM
L. to stall to
inc. FOUNTAIN L.

WE CUT TO SHOW BARBARA
AND VICKI MOVING INTO THE
MARKET SQUARE SECTOR. /
VICKI LOOKS AROUND, POINTS
TO THE MATERIAL STALL AND
LEADS BARBARA ACROSS TO IT. /

11. 1 C 33

SEVCHERIA &
DIDIUS with
girls bgd.
centre.

AS RESUME ON SEVCHERIA. AS
HE LOOKS BACK FOR HIS
COMPLAINT'S RECV.L.
DIDIUS IS LOOKING OFF,
HE NODS)

DIDIUS: The two women? Yes...
very suitable I agree; but I
doubt even the possibility.

(4 next)

DW

- 14 -

(Sh.11 on 1)

SEVOCHERIA: It will do no
harm to make enquiries, Didius

12. 4 A m/a

M.3-s

STALLHOLDER/
SHOPPER/VICKI

TIGHTEN to M.2-s
BARBARA/VICKI

(CUT TO BARBARA
AND TANNI WHO
ARE EXAMINING
THE LENGTHS OF
WATERIAL AND
CLOTH.

THE STALL-HOLDER,
A MIDDLE AGED
WOMAN, STANDS OFF,
WATCHING AND
WAITING FOR THEM
TO MAKE UP THEIR
MINDS.

TANNI UNROLLS A
LENGTH OF MATERIAL)

TANNI: Mmm! This would make
a nice dress - don't you agree,
Barbara?

(BARBARA FEELS
THE MATERIAL)

(SHE TAKES THE
CLOTH AND HOLDS
IT AGAINST HERSELF)

BARBARA: Are you any good
at dressmaking?

TANNI: No - but I thought
you might be.

(2 next)

- 14 -

(Sh.12 on 4)

BARBARA: Oh! I see!

(BARBARA NODS TO
HERSELF, ACKNOW-
LEDGING THE FACT
THAT SHE HAS
FALLEN INTO IT,
AND MOVES FORWARD
TO TAKE A MORE
ACTIVE PART IN
CHOOSING THE
MATERIAL.)

SHE HOLDS IT
AROUND TANNI)

What style were you thinking
of?

TANNI: I'm not sure. What
were the fashions like in
London, Barbara, when you left?

EASE OUT as
it becomes
3-s

(THE STALL HOLDER
MOVES FORWARD,
SENSING A SALE)

BARBARA: London? (THINKS)
No, never heard of it.

TANNI: (SURPRISED) But ...?

BARBARA: Oh. you mean
Londinium
when in
Rome' ...

(THEY LAUGH, AND
CONTINUE WITH
THE MATERIAL)

STALL HOLDER: Can I help you?

TANNI: Yes - how much is
this please?

(2 next)

(Sh.12 on 4)

STALLHOLDER: Well - what would you consider a fair price? Bearing in mind that it is the only length of its kind, and the finest quality available.

TANNI: Yes, I know. How much are you asking?

STALLHOLDER: So difficult to put a price on something like this - it's very hard to come by.

(BARBARA COLLECTS
UP THE ROLL AS
THE STALLHOLDER
SPEAKS, AND RETURNS
IT WITH:)

BARBARA: Yes, it must be. We'll think about it, and perhaps we'll come back later.

13. 2 C 33 on move...
3-s
STALLHOLDER: (QUICKLY) One moment, please ...

VICKI &
BARBARA come
into C.M.2-s

(BUT BARBARA HAS
ALREADY MOVED
TANNI AWAY FROM
THE STALL, TOWARDS
THE CAMERA)

TANNI: Barbara, please.
Can't I buy it?

BARBARA: You should have learnt by now that the price is always much fairer when you're not so eager to buy.

TANNI: Oh yes, I forgot.
Can we go back and buy it now?

BARBARA: No. (cont...)

(4 next)

DW

-- 17 --

(Sh.13 on 2)

(TANNI IS DIS-
APPOINTED)

LET BARBARA &
VICKI go L.

BARBARA: (cont) Not just yet
anyway.

DIDIUS &
SEVCHERIA
enter R.

(TANNI SMILES
AND MOVES AWAY
WITH BARBARA.)

PAN THEM L
to stall

WE CUT BACK TO
THE STALLHOLDER
AS SHE RE-ROLLS
THE LENGTH OF
MATERIAL.

BECOMES 3-s

AFTER A FEW
SECONDS SEVCHERIA
AND DIDIUS MOVE
INTO FRAME.

DIDIUS MAKES A
SHOW OF EXAMINING
THE CLOTH)

SEVCHERIA: Good day to you.
(WAVING AT STALL) A fine
selection.

STALLHOLDER: None better this
side of Rome.

(THE STALLHOLDER
GOES TO TAKE UP
A LENGTH BUT
SEVCHERIA RESTRAINS
HER. HE GOES TO STAND WITH HER.)

14. 4 A r/a

M.2-s STALL
HOLDER/SEVCHERIA
See DIDIUS in
bgd.

SEVCHERIA: No, thank you -
my friend and I are not
interested in purchasing
clothes today. / We are just
buying information.

-- 17 --

(1 next)

(Sh. 14 on 4)

(THE STALLHOLDER
LOOKS AT SEVCHERIA
SHARPLY WHO QUICKLY
HANDS HER A COUPLE
OF COINS.

THE STALLHOLDER
LOOKS AT THEM, HER
FACE BRIGHTENING)

DIDIUS: The two who were
just here - do you know them?

(THE STALLHOLDER
POCKETS THE MONEY)

STALLHOLDER: By sight - not
their names.

SEVCHERIA: But they do live
here?

STALLHOLDER: Yes - they moved
into a villa North of the
town, about a month ago. The
owner Flavius Guiscard is away
campaigning in Gaul. ^{We}
assume they are friends of his,
looking after the house.

SEVCHERIA: How many of them
are there?

STALLHOLDER: Four - there are
two men with them.

DIDIUS: Young?

STALLHOLDER: One of them is.
They sell the produce of the
gardens to the townsfolk here -
very cheaply too, they must be
fools.

SEVCHERIA: Then you have no
idea where they came from?

(1 next)

DW

(Sh.14 on 4)

- 19 -

STALLHOLDER: None - at least not until today. One of the women mentioned a town, Londinium I think it was. Do you know it?

(SEVCHERIA LOOKS TO DIDIUS WHO NODS.

SEVCHERIA MOVES AWAY FROM THE STALL HOLDER)

15. 1 C 33 on move... SEVCHERIA: Thank you - you've been most helpful.

L.S. HOLD
SEVCHERIA
& DIDIUS
to C.2-S

(HE JOINS DIDIUS IN FRONT OF THE STALL)

DIDIUS: The town they spoke of is in the place they call Britainia.

SEVCHERIA: Britons? ... Perfect ...

(DIDIUS NODS IN AGREEMENT.

MUSIC LINK
1M-3A

5"

THEY ARE ABOUT TO MOVE AWAY, WHEN THEY PAUSE TO ALLOW MAXIMUS PETTULIAN, THE LYRE PLAYER PASS.

HE ACKNOWLEDGES, AND MOVES ON AS SEVCHERIA AND DIDIUS EXIT.

WE STAY WITH MAXIMUS PETTULIAN (THE SOUND OF THE LYRE PLAYING OF COURSE ENDED DURING THE STALL SCENE) AS HE WALKS AWAY FROM THE MARKET.

MIX

16. 5 A w/a
L.S.

CAMS: 1A-3B-5A

/BOOM B1/

5. EXT. COUNTRY
ROAD. DAY.

(3 next)

-- 19 -

GRAMS:
Birds, Bees,
Crickets, etc.

DW

(Sh.16 on 5)

- 20 -

1 to A
Road

PAN L with
MAN EXTRA
then ZOOM IN
to MCU ASCARIS

(WE RESUME ON
THE COUNTRY
ROAD, POSSIBLY
SEEING A COUPLE
OF CITIZENS MOVING
AWAY FROM THE
DIRECTION OF THE
MARKET CARRYING
THEIR PURCHASES.

AS WE PAN THEM
PAST WE STOP ON
THE BUSHES AND
AGAIN SEE THE
WAITING FIGURE OF
ASCARIS.

MUSIC LINK
1M--3b

HE IS ABOUT TO
SIT DOWN OUT OF
SIGHT AGAIN,
WHEN HIS ATTENTION
IS RIVETTED OFF.

OVIOUSLY THE
PERSON FOR WHOM
HE HAS BEEN WAITING
HAS APPEARED.

17. 3 B 9
MS MAXIMUS
HE TAKES A FIRM
GRIP ON HIS DAGGER
AND MAKES READY
TO SPRING OUT.

PAN HIM R.

WE GET A LONG
SHOT AS POSSIBLE
AND SEE WALKING
TOWARDS US THE
LYRE PLAYER FROM
THE MARKET SQUARE,
MAXIMUS PETTULIAN.
HE TRUDGES ALONG
LOOKING AT THE
GROUND.

18. 1 A 24 (Craned L)
HIGH MCU ASCARIS
as he moves
round statue
and prepares
to spring.
- 20 -

(3 next)

DM

(Sh.18 on 1)

- 21 -

PULL BACK and
CRANE R and
DOWN.

AS MAXIMUS MOVES
PAST, ASCARIS
LEAPS OUT FROM
BEHIND HIM, GETS
AN ARM ROUND HIS
NECK AND PULLS
HIM INTO THE
BUSHES.

THE BUSHES THRASH
ABOUT FOR A FEW
SECONDS, THEN ALL
IS STILL.

MUSIC LINK
1M-3c

PAN DOWN to
see foot and
TRACK IN.

FADE OUT TO BLACK

WE ANGLE TO SHOW
THAT ONE OF
MAXIMUS' FEET ARE
JUST DISCERNABLE
FROM THE ROAD)

1 to D: 2 to D: 3 to C
4 to B - MARKET
5 to B - Slave Tent

BREAK IN
RECORDING
NO.1
A to 3 Strike
B to 2 Market.
C to 2 Slaves
Change.

FADE IN

19. 3 C 24
L.S. GROUP
through
columns

CAMS: 1D-2D-3C-4B /BOOM A3/

6. EXT. COURTYARD. DAY.

(WE COME UP IN
THE COURTYARD,
PERHAPS ON THE
LENGTH OF MATERIAL
SEEN IN THE MARKET
PLACE BY BARBARA
AND TANNI, AND
NOW ON THE STONE
TABLE.

OPEN FLIPPER

DOCTOR WHO, IAN,
BARBARA, AND TANNI
ARE SEATED AROUND A
TABLE WHICH CONTAINS
THE REMAINS OF A MEAL.
THEY HELP THEMSELVES
AS THEY TALK, TO
WHATEVER TAKES THEIR
FANCY)

(1 next)

- 21 -

- 21A -

(Sh.19 on 3)

DOCTOR: That was marvellous. I don't remember when I enjoyed a meal more - what was it? /

20. 1 D 9
MCU BARBARA

BARBARA: Well, the main course was breast of peacock... /

21. 3 C 24
a/b but no columns

DOCTOR: } (TOGETHER) Delicious!
IAN: }

22. 2 D 9
MCU DOCTOR
BARBARA: ...with an orange and juniper sauce... /

23. 1 D 9
MCU BARBARA
DOCTOR: Exquisite! /

24. 2 D 9
MCU DOCTOR a/b
BARBARA: - garnished with larks' tongues and baked pomegranites. /

DOCTOR: Fabulous, quite fabulous, my dear. And what was it we had before - the hors d'oeuvre, so to speak. /

25. 1 D 33
GROUP SHOT

VICTI. That isn't its name - French isn't invented yet.

DOCTOR: Quiet child! Well, Barbara, what was it?

26. 2 D 9
MCU DOCTOR
BARBARA: Ants eggs in hibiscus honey. /

27. 3 C 9
MCU IAN
DOCTOR: Stupend---! (TAKEN)
What did you say? /

28. 2 D 9
MCU DOCTOR a/b
IAN: (ENJOYING IT) Ants eggs, doctor. /

29. 1 D 33
GROUP SHOT a/b
DOCTOR: That's what I thought she said. Ants eggs! What do you think I am? A Goldfish? /

(THEY ALL LAUGH
AT THE DOCTOR
WHO SOON SEES
THE FUNNY SIDE
OF IT.)

(2 next)

- 21A -

EPISODE ONE. REVISED 16.12.64.

(Sh.29 on 1)

- 21B -

AFTER A PAUSE)

TIGHTEN to
2-s IAN/
DOCTOR

IAN: One thing I wanted to ask
you, Doctor. What about the
Tardis?

DOCTOR: Well? What about the
Tardis?

30. 2 D 16
MIS DOCTOR

IAN: Shouldn't we get back
to it? /

31. 3 C 24
GROUP SHOT

DOCTOR: (CHUCKLING) Don't tell
me you're anxious to move on,
Chesteron? /
IAN: Move on? Far from it.
I'm all for staying here -
as long as possible.

(THE DOCTOR GETS
UP FROM THE TABLE)

DOCTOR: Good. Well, that's
settled.

BARBARA: All the same, Doctor,
I know what Ian means - it's
three or four weeks since we
left the ship.

32. 2 D 9
MCU DOCTOR

IAN: And it's not even the
right way up. /

- 21B -

(3 next)

(Sh.32 on 2)

DOCTOR: (TESTILY) How many more times do I have to tell you it's quite safe where it is. (TO IAN) And that it can take off from any angle. I've never known such a pair of worriers - I can't tell you how glad I shall be to get away from you both for a couple of days. Always going on and on ...

2 PULL OUT
QUICKLY to POSN.F

33. 3 C 24 on rise
PAN DOCTOR to
entrance L

(THE DOCTOR MOVES
OFF, MUTTERING
TO HIMSELF) /
34. 1 D 24
C.3-s

IAN: Going away. Do you know anything about this?

BARBARA: No - nothing.

(IAN LOOKS AT
TANNI)

TANNI: The Doctor hasn't said anything to me although I can't say I blame him.

BARBARA: Blame him, what for?

TANNI: (SHRUGGING) Well I mean living here's all right - but it's boring. No wonder he gets irritable.

IAN: Living here's got nothing to do with that, Tanni.

(IAN GETS UP
AND WALKS TOWARDS
THE DOOR) /
35. 2 E 24
MS IAN

IAN: Doctor? You there?

(1 next)

(Sh. 35 on 2)

- 23 -

AS IAN TURNS
PAN to inc.
DOCTOR R.

(AS IAN IS ABOUT TO
GO INSIDE DOCTOR
WHO WANDERS IN
FROM AROUND THE
HOUSE. HE HAS
FOUND A CANVAS BAG
INSIDE THE HOUSE.

AS HE SPEAKS HE
MOVES TO THE TABLE
AND PUTS IN THE
BAG, FRUIT AND
FOOD FROM THE TABLE)

DOCTOR: Yes, yes - these should
last me a few days.

CRAAB R and
PUSH IN to
DOCTOR with
IAN

(IAN TURNS FROM
THE DOOR AND
MOVES BACK)

IAN: You didn't tell us you
were leaving, Doctor.

/CLOSE FLIPPER/

DOCTOR: I wasn't aware of any
obligation to report to you
on my movements, ~~Chester~~ington.

BARBARA: (AUTOMATICALLY CORRECTING)
Chester-ton.

(THE DOCTOR INDICATES
BARBARA TO IAN)

36. 1 D 9 DOCTOR: Barbara's calling
CU IAN (REACTION) you.

37. 4 B n/a IAN: where are you going,
CXS VICKI/ Doctor.
DOCTOR

DOCTOR: To Rome, my child.
CU VICKI To Rome.

IAN: Can I come with you?
I'll be no trouble I promise.
Can I?

DR WHO: Well

(1 next)
IAN: Please?

- 23 -

(Sh.37 on 4)

- 24 -

DOCTOR: Yes, yes. Very well.38. 1 D 24
GROUP SHOT (TANNI IS OVERJOYED) /IAN: Perhaps we should all go.DOCTOR: Hmm? But you must
refused my invitation.IAN: I did?DOCTOR: Not two minutes ago!
You said you intended staying
here as long as possible ...BARBARA: (SOOTHING) Doctor,
we didn't know your plans
then. ...Don't
you think it would be safer ...(THE DOCTOR SCURRIES
AROUND VERY AGITATED)DOCTOR: What's that? What's
that? Ah - Haha. I know what
you're insinuating - that
I'm not capable of looking
after myself. Safer indeed.
Think you can't let me out
of your sight - giving yourselves
a job as my nursemaids, eh?
Well, I won't stand for it,
d'you hear? I won't stand
for it. If you want to go to
Rome - go yourselves.TANNI: (APPREHENSIVE) Doctor,
if you feel ...(THE DOCTOR CHANGES
IMMEDIATELY, ALL
SWIFTESS AND
LIGHT)

(3 next)

DOCTOR: (SMILING) Ah yes - come
child - we must set about our
packing.

TRACK IN

as they go
to PICK UP
IAN/BARBARA

(THE DOCTOR PUTS HIS ARM
ROUND VICKI'S SHOULDER AND
GOES OFF WITH HER)

This will be your first
exploration won't it, my dear?
You should find Rome most
interesting, yes, most interesting.
I remember once ...

(GOING OFF. HIS VOICE FADES)

and TIGHTEN

(BARBARA MOVES ACROSS TO
JOIN IAN)

BARBARA: Well, I said the wrong
thing there!

39. 3 C 33 on move...

IAN: Don't worry about it,
Barbara, anything would have been
wrong.

IS BARBARA/IAN

(IAN MOVES R)

BARBARA: When you think about it,
it's a miracle that we've kept him
so inactive as long as we have.

IAN: True- although whatever he
says, he's enjoyed this break as
much as any of us.

40. 1 D 33

MS IAN

(BARBARA SMILES AGREEING.
IAN MOVES OFF, AS HE DOES
SO HE NOTICES HIS TOGA,
HE WALKS ADJUSTING, IS
SATISFIED, THEN WALKS
TRYING IT OUT'. BARBARA
HAS CAUGHT SIGHT OF THIS
AND WATCHES WITH AMUSEMENT.)

41. 3 C 9

MCU BARBARA

IAN: What's the matter? My slip
showing?

42. 1 D 33

MS IAN

BARBARA: (LAUGHING) No - I was
just thinking you make a pretty
Good Roman.

PULL BACK
to 2-s on
IAN'S move

IAN: If I wasn't so modest, I'd
agree with you.

BARBARA: It's a pity there's one
thing out of place.

(2 next)

3 to D
Tent

(IAN STOPS)

IAN: (CONCERNED) Oh? Where?

BARBARA: Your hair-style; it looks terrible in those clothes.

IAN: Yeah ... well ...

BARBARA: Sit down.

TRACK IN
to M.2-s

IAN: Pardon?

BARBARA: Sit down.

(IAN JOES AS BIDDED, HIS
EXPRESSION CHANGES AS
BARBARA PRODUCES A LARGE
ROMAN COMB, SHE MOVES
FORWARD)

IAN: Now, wait a minute, Barbara ...

BARBARA: It won't hurt. I got it from the market specially.

IAN: Yes, but which market.

BARBARA: Oh, come on - stop fussing.

(IAN WARILY LETS BARBARA
STIRP, THEN SUCCOMBS TO
THE TREATMENT)

IAN: I wonder how long the Doctor will be?

BARBARA: No idea - why?

IAN: Just a thought that the owner of this place could come back before he does (JUMPS) Ouch!.. That's sharp! /

43. 2 D 24
M.2-s
IAN/BARBARA

1 to E
Tent

(5 next)

BARBARA: Sorry. Well, if he does we can always go back to the Tardis. There - how's that.

(SHE STANDS BACK)

IAN: Well, I don't know. It feels awful.

(BARBARA MOVES AWAY.
IAN, NEW HAIRSTYLE,
STANDS, FEELS IT, LOOKS
AT IT IN A GOBLET FROM
THE TABLE)

BARBARA: Look in the fountain.

CRAAB L to
Fountain.

(IAN MOVES TO FOUNTAIN)

IAN: Hey, it's not bad.

BARBARA: All part of the service -
I take in washing too.

(IAN HAS STOOD ON THE
STONE BENCH. HE EXCLAIMS
DRAMATICALLY)

IAN IAN and
CRAAB R to
PICK UP BARBARA.

IAN: Friends, Romans, countrymen,
lend me your ears. I come to
bury Caesar - not to praise him.

(BARBARA SHAKES HER HEAD
DOLEFULLY)

LET IAN GO R and
TRACK IN to MCU
BARBARA.

BARBARA: That was a mistake.

MIX

44. 5 B n/c
MCU SEVCHERIA.

CAMS: 1E - 5B /BOOM B2/
7. EXT. SLAVE TRIDERS' TENT.
EVENING.

GRAMS:
Crickets

(WE COME UP ON SEVCHERIA
LOOKING AT THE EVENING SKY.

EASE TO C.2-s

HE TURNS AWAY FROM THE CAMERA.
IMMEDIATELY WE JOIN HIM AS HE
HEARS DIDIUS APPROACHING FROM
BEHIND)

DIDIUS: I've finished feeding them
Sevcheria.

SEVCHERIA: Good - they need all
the fattening they can get.
(1 next)

(Sh.44 on 5)

- 28 -

EASE OUT TO
L.S. past
SEVCHERIA &
DIDIUS R to
see slaves.

45. 1 E 33

MCU CHILD

(SEVCHERIA TURNS TO
LOOK, AND WE CUT TO
SHOW A GROUP OF
MAGLITED SLAVES,
CHAINED AND SHACKLED
TO POSTS DRIVEN
INTO THE GROUND.)

PULL BACK as
the food is
offered to
MS GROUP

THEY ARE SEATED ON
THE FLOOR, BESIDE
A ROUGH LOOKING
TENT THAT HAS BEEN
PITCHED FOR
SEVCHERIA AND DIDIUS.

AS WE WATCH AND PAN
OVER THEM THEY ARE
FIGHTING FOR AND
RAVENOUSLY EATING,
AND TEARING APART
THE FOOD THAT HAS
BEEN THROWN DOWN.

SEVCHERIA &
DIDIUS enter
shot

WE CUT BACK TO
DIDIUS AND SEVCHERIA.)

SEVCHERIA: Not many in the
consignment, is there?

DIDIUS: And they're a poor
looking bunch.

SEVCHERIA: Well - if we're to
get the four from the villa it's
time we were moving, Didius.

PAN THEM L
TO TENT.

(DIDIUS NODS AND
MOVES ACROSS TO
THE TENT, SEVCHERIA
FOLLOWING)

46. 3 D 33

MLS
TABLE
with sword
in fgd.

8. INT. SLAVE TRADER'S TENT. EVENING.

CAM: 3D /BOOM C2/

1 to D
Courtyard

- 28 -

(4 next)

AG

(Sh.46 on 3)

- 29 -

(DIDIUS COMES
INTO THE TENT,
SEARCHES OUT TWO
SWORDS, AND ETC.,
HANDS ONE TO
SEVCHERIA AT THE
DOOR.

THEY STRAP THEM
ON, AS:)

SEVCHERIA: As soon as
we get back we'll strike camp.
We'll be on our way tonight ...

DIDIUS: Before any local
enquiries arise; is that the
idea?

TRACK IN to
CU SWORD in
scabbard.

SEVCHERIA: (SMILING) I'll
make a slave trader of you
yet, Didius. Come on - let's
take them!

(DIDIUS BANGS HIS
SWORD INTO THE
SHEATH AND AS
THEY LEAVE WE:)

MUSIC LINK
1M-4
5"

MIX

47. 4 B w/a

MIS IAN/BARBARA
9. EXT. COURTYARD. DUSK.

CAMS: 2D-3C-1D-4B

/BOOM A3/

3 to C
Courtyard

GRAMS:
Nightingale

(IAN AND BARBARA
ARE LAZING IN THE
COURTYARD. IAN, EYES CLOSED IS
SLUMPED RIGHT BACK.
THE LAST RAYS OF
THE EVENING SUN
SHINE DOWN.

THEY DRINK FROM
ORNATE GOBLETS,
THE EVENING SONG
OF THE BIRDS CAN
BE HEARD.

BARBARA GIVES A
DEEP, SATISFIED,
SIGH)

(3 next)

- 29 -

(Sh. 47 on 4)

BARBARA: You know, Ian, I think
I could get used to this kind of
life.

IAN: (Sleepily) Hmm - I
already am.

(IAN TASTES WITH HIS MOUTH)

ZOOM IN to
MCU IAN &
Glass.

IAN: What about another drink?

48. 3 C 24 on rise... BARBARA: I'd love one thanks. /
M. 2-s

(BARBARA HOLDS ACROSS HER
COBBLE IN FRONT OF IAN.
IAN OPENS HIS EYES
SOMEWHAFF OFFENDED, THEN
CHIVALRY BEING THE BETTER
PART OF VALOUR HE TAKES
BARBARA'S COBBLE AND GETS
UP TO WALK ACROSS TO THE
FIDDLE AND POUR ANOTHER
TWO GLASSES)

IAN: No ice I'm afraid.

BARBARA: There's some in the
Fridge.

(IAN NODS, SPOTS,
REALISES AND TURNS TO
BARBARA, LAUGHING)

EIGHTEEN

IAN: Funny, Very funny.

BARBARA: Well you went.
I know you were half asleep.

(IAN BRINGS ACROSS THE
GLASS TO BARBARA)

IAN: Well, here's to the first
Fog box.!

49. 1 D 33 BARBARA: I'll second that. /
MCU IAN

(3 next)

(Sh.49 on 1)

- 31 -

PULL BACK to
2-S BARBARA/
IAN on IAN'S
rise.

(THEY LAISE AND

IAN: ^{DRINK} O Tempora. O Mores.

WE CUT IN CLOSE
TO IAN AS HE TAKES
THE GLASS FROM HIS
LIPS, AND LISTENS)

IAN: Did you hear something,
Barbara?

BARBARA: No. Like what?

(IAN STARTS TO
MOVE AWAY VARILY
FROM THE HOUSE,
AND TOWARDS THE
CAMERA, LISTENING)

IAN: There's somebody out
there.

BARBARA: Oh, you must be
imagining things.

TRACK IN
holding
BARBARA R.

IAN: (CALLING) Who is it?
What do you want?

(BARBARA GETS UP
AS IAN LISTENS.
SHE MOVES TOWARDS
US SLIGHTLY,
STANDING BEHIND IAN.

IAN: Who's there?
SUDDENLY, SEVCHERIA,
HIS SWORD DRAWN
MOVES OUT FROM
BEHIND THE RIGHT
OF CAMERA.

IAN AND BARBARA
HALE TURN AND STEEP
BACK A PACE)

Who are you?

(3 next)

AG

(Sh.49 on 1)

- 32 -

BARBARA TURNS,
HEARING HIM)

BARBARA: Ian!

SEVCHERIA
enters R

(IAN TURNS, AND
THEY BOTH BACK
AWAY TOWARDS EACH OTHER.)

TRACK IN with
SEVCHERIA on R.
edge of frame
to 2-s BARBARA/
SEVCHERIA.

DIDIUS AND
SEVCHERIA START
TO ADVANCE)

SEVCHERIA: Where are the
others?

50. 3 C 33
BARBARA: They've gone.
They're not here.

GROUP

IAN: We can explain -
put away your swords.

SEVCHERIA: (LAUGHS) You
hear that, Didius? They can
explain.

MUSIC LINK
1M-5a

25"

51. 2 D 16
0.2-s
DIDIUS/IAN
PAN DIDIUS down
to fountain

52. 1 D 33
HIGH GROUP SHOT
IAN SEES HIS CHANCE.
HE RUSHES DIDIUS
AND GRABBING HIM
THROWS HIM INTO
THE ADVANCING
SEVCHERIA)

IAN: Run, Barbara!

(BARBARA DOES NOT
RUN, MAYBE BECAUSE
SHE REFUSES TO
LEAVE IAN, MAYBE
BECAUSE THEY ARE
PRACTICALLY
CORNERED IN THE
COURTYARD.

(2 next)

- 32 -

(Sh. 52 on 1)

SEVCHERIA PUSHES
DIDIUS ASIDE AND
RUSHES IAN.

IAN GETS OUT OF
THE WAY, GRABS
SEVCHERIA'S WRIST
AND WRESTLES HIS
SWORD FROM HIS
GRASP. IT FALLS
TO THE FLOOR.

BARBARA SEES A
WAY TO HELP AND
ATTACKS SEVCHERIA,
TRYING TO PUSH
HIM AWAY.

IAN PICKS UP THE
SWORD AND MEETS
DIDIUS.

THEY FIGHT, IAN
DRIVING HIM BACK
WITH WILD SWEEPS
OF HIS SWORD, BORN
MORE OF DESPERATION
THAN FENCING SKILL.

SEVCHERIA HURLS
BARBARA TO ONE SIDE,
AND MOVES AWAY.

53. 2 D 16
CU IAN and
PITCHER
HE PICKS UP THE
PITCHER THAT IAN
POURED THE DRINKS
FROM, AND, GETTING
BEHIND IAN/SHATTERS
IT OVER HIS BACK,
OR HEAD.

MUSIC
STING
1M-5b 8"

54. 1 D 33
PAN DOWN with IAN
HIGH GROUP SHOT
IAN DROPS TO THE
FLOOR.

DIDIUS RUNS OVER
TO CAPTURE BARBARA
AS SHE STRUGGLES
TO GET TO HER
FEET AND ESCAPE)

55. 2 D 16
C.2-s DIDIUS/IAN
SEVCHERIA: Let's get them
back to camp! /

(WE GO IN ON IAN'S
PROSTRATE FORM,
HOLD, AND:.)

56. 5 C w/a
L.S. Statue
fgd. L.
CAMMS: 3A-2F-5C/A /BOOM B3/
10. EXT. COUNTRY ROAD. EVENING.

2 to F - Road
Under 1's cable

(WE COME UP ON A SECTION OF THE
ROAD WHERE MAXIMUS PETTULIAN
WAS KILLED.

GRAMS:
Crickets

(3 next)

(Sh. 56 on 5)

- 34 -

WE ANGLE OUT TO SHOW
DOCTOR WHO AND VICKI
APPROACHING.

IT IS NOW DUSK. THEY
WALK ALONG LOOKING
AROUND.

TRACK IN to
see DR AND
FOOT.

DOCTOR WHO SUDDENLY
STOPS AS HE LOOKS INTO
THE BUSHES. HE PUTS A
RESTRAINING HAND ON
LANNI.)

DR WHO: Who've we got here,
I wonder?

VICKI: It's just another
dreary old statue.

DR WHO: Nonsense child. It
might be a statue of a great
man Let's see now.

(HE BENDS TO READ THE
INSCRIPTION AND SEES
A FOOT OF MAXIMUS PETTULIAN.

DR WHO MOVES FORWARD AND
VICKI GOES WITH HIM.

57. 3 A 24
M.2-s DR/VICKI

CUT TO REVERSE SIDE OF
BUSHES.

PAN DOWN as
he bends
THE BODY IS FACE DOWN.
THE LYRE AND BELONGINGS
OF MAXIMUS PETTULIAN LAY
NEAR BY.

DR WHO TURNS THE MAN OVER
AND LOOKS DOWN AT HIS FACE.)

5 to 1
Same Scene

BOOM SWING LEFT

(5 next)

- 34 -

AG

(Sh. 57 on 3)

- 35 -

TANNI: Poor man ...

DOCTOR WHO: Dead. Murdered,
obviously ...

PAN UP and
TIGHTEN to
C.2-s

TANNI: It's a lonely
stretch of road; he must have
been set on by robbers -
they did have them in this
time didn't they?

(THE DOCTOR IS
THOUGHTFUL, HE
LOOKS ABOUT AS
TANNI SPEAKS)

DOCTOR WHO: Yes, they did -
but that isn't the answer
child. His belongings are
still here.

TANNI: Perhaps they didn't
have time, Doctor.

DOCTOR WHO: They had time
to pull him off the road.

(THE DOCTOR REACHES
OUT FOR THE TYRE
AND PICKS IT UP.

TANNI GIVES A
FLICKER OF RE-
COGNITION AND
LOOKS AGAIN AT
THE MAN)

PAN UP as
DOCTOR rises.

TANNI: I've seen him
before. He was playing in
the Square - when Barbara
and I went to the market.

DOCTOR WHO: Yes - well,
there's nothing we can do
for him now, Tanni. (cont...)

(5 next)

- 35 -

(Sh.57 on 3)

(AS THE DOCTOR
SPEAKS WE HEAR
A THRASHING IN
THE BUSHES, SOME
YARDS OFF.

THEY BOTH TURN
TOWARDS IT)

58. 5 A m/a
LOW MTS

CENTURION

DOCTOR: (Cont) Stay here!

BOOM
SWING

(HE GETS UP, STILL
HOLDING THE LYRE,
AND MOVES AWAY.

CUT TO ON THE
COUNTRY ROAD,
WE SEE A
CENTURION SOME
YARDS OFF
THRASHING THE
BUSHES ASIDE
WITH HIS SWORD,
AND LOOKING IN.

DOCTOR WHO COMES
OUT, A FEW YARDS
AWAY, AND)

TRACK IN to
see CENTURION
through Lyre

DOCTOR: Evening - looking for
somebody - (CORRECTING HIMSELF)
- thing?

CENTURION: Why yes I am.

DOCTOR: Do you always wave
your sword about like that?

CENTURION: What do you mean?

DOCTOR: Well you might easily
kill someone. Swords are
dangerous.

EASE BACK
to M.2-s

(CENTURION PUTS UP
HIS SWORD, WARILY)

That's better. Now what did
you say you were looking
for? Him?

(2 next)

(Sh.58 on 5)

CENTURION: Is that your lyre?

DOCTOR: (CAGILY) Why? Is that
what you lost?

CENTURION: No no. Only if it
is yours --

DOCTOR: Well, what if it is?

CENTURION: -- then, by Jupiter,
it's you I am looking for.

TRACK IN to
CU DOCTOR

59. 2 F 24
M.2-s

DOCTOR: Oh - oh I see. (NOT
SEEING AT ALL AND WONDERING IF
HIS POSITION IS DANGEROUS)/

CENTURION: (Continuing) And
you must be Maximus Petullian
from Corinth.. Your skill as a
musician is talked of even in
Rome.

DOCTOR: (STILL STALLING FOR
TIME) Really? Most interesting.

60. 5 A n/a
CU DOCTOR

CENTURION: We expected you in
Assissium yesterday. When you
failed to arrive I sent my men
out to search. I count it my
good fortune that I personally
found you unharmed./

DOCTOR: (QUICKLY) If I am this
man you're looking for... And
tell me, why should I have come
to any harm?/

61. 2 F 24
M.2-s DOCTOR/
CENTURION fav.
CENTURION

CENTURION: The roads to Rome are
dangerous for all travellers. When
you sent word that you intended to
make your way on foot, playing
your lyre for the people, it
caused great concern at court./

62. 5 A m/a
M.2-s fav.
DOCTOR

DOCTOR: At court?

(2 next)

(Sh.62 on 5)

CENTURION: Caesar Nero's court.
The emperor of all Rome is very
concerned for your safe arrival.
He looks forward to discussing
your music with you.

63. 2 F 24 joins...
3-s as Vicki

DOCTOR: (INTRIGUED AT A CHANCE TO
MEET NERO AND MAKING UP HIS MIND)
The emperor Nero, eh? Yes. I have
heard he plucks a string or two
himself.

(VICKY HAS COME UP
AT MENTION OF NERO)

The child is with me. We travel
together. She keeps her eye on
all the liars.

CENTURION: Then if you're ready we
can journey to Assisium. My men will
then escort you the rest of the way.

DOCTOR: Very well. We'll just pick
up our impedimenta.

PULL BACK with
VICKI and
DOCTOR to C.2-s

(HE GOES OFF WITH VICKI)

An escort, eh? I must be pretty
important.

VICKI: Doctor, I know he's mistaken
you for that man, whoever he is, but
we can't possibly go with him.

DOCTOR: And why not, child? One
thing is certain, he knows more than
he admits about this business - and
anyway, we'll never get a better
opportunity of meeting Nero.

VICKI: Yes, but - (DESPERATELY) you
don't even know your own name!

DOCTOR: Oh yes I do. It's... (REALIZES
HE'S FORGOTTEN) - It's...

CENTURION: Maximus Pettulian, if
you're ready?

64. 5 A m/a on move
3-s ... DOCTOR: (TRUMPHANTLY) Yes, yes.
We're coming.

3-s
LET VICKI & DR. - 38 -
GO. HOLD
MCU CENTURION

(3 next)

(Sh.64 on 5)

(WE CUT OUT TO
SHOW THEM WALKING
AWAY DOWN THE
COUNTRY ROAD, AND
THEN:)

HOLD MCU
CENTURION as
he moves fwd.

MIX

CAMMS: 3D - 4C /BOOM C2/

65. 3 D 33

CU BUYER

11. INT. SLAVE TRADERS TENT.
EVENING.

(IN THE TENT
SEVOCHERIA SITS
ACROSS FROM A
SLAVE BUYER, A
FEARSOME LOOKING,
SEA GOING MAN.

DIDIUS IS IN THE
BACKGROUND.

THE LIGHT IS DIM)

PULL BACK
to 3-s

BUYER: quite a stroke
of luck, finding your train
here. (TO DIDIUS) It'll
save me a trip into Rome.

SEVOCHERIA: Always assuming
that we reach a satisfactory
agreement.

BUYER: I'll give you a
fair price - we want the
replacements urgently.

SEVOCHERIA: Th ee you
said?

BUYER: Yes.

TRACK IN
to MCU

(HE LEANS FORWARD,
AND CONFIDENTIALLY:)

66. 4 C 24

CM 2-s

SEVOCHERIA/
DIDIUS

How much for the ^{British}woman? /

(3 next)

- 40 -

(Sh.66 on 4)

DIDIUS: More than you can
afford friend.

67. 3 D 33
MCU BUYER
SEVCHETIA: The woman goes
with us to Rome - you can
follow and bid if you like./

BUYER: (LAUGHING) No
harm asking I say! (TAKE)
All right - three men.

(HE TAKES OUT A
BAG OF COINS)

PAN DOWN to

Seven hundred ...

coins and
PULL BACK
to 3--s

DIDIUS: Each?

(THE BUYER TURNS
TO LOOK AT DIDIUS
AND STARTS TO LAUGH)

68. 1 E 33

CAMS: 1E - 2G /BOOM A4/

CU CHAINS

12. EXT. SLAVE TRADER'S TENT.
EVENING.

(WE COME UP ON
IAN, NOW CHAINED
WITH THE OTHERS
TO THE STAKE.

GRAMS:
Crickets

PULL BACK
to M.S.

HE HAS GOT THE
OTHER SLAVES
STANDING UP AND
THEY ARE TRYING
TO PULL THE STAKE
FROM THE GROUND
HOLDING ON TO THEIR
CHAINS TO DO DO.

WE HEAR THE SOUND
OF THE SLAVE BUYERS
LAUGH AS IT RISES
IN VOLUME, THEN
DIES AWAY AS THE
BARGAINING CONTINUES.

(2 next)

- 40 -

AG

(Sh. 68 on L)

47

IAN AND THE OTHER'S, AS QUIETLY AS THEY CAN, STRUGGLE ON.

IAN AT LAST STOPS
STRAINING. HE
SHAKES HIS HEAD
AND THE OTHERS SIT
DOWN.

PAN IN R
to inc.
BARBARA

IAN MOVES ACROSS
TO WHERE BARBARA
IS SITTING AND
KNEELS BESIDE HER)

IAN: It's no good, we'll have to try something else.

BARBARA: (FLATLY) Yes.

IAN: They say
we'll be on the move tonight -
we'll escape then.

BARBATA: Will we, Ian?
Will we?

IAN: I know it
looks bad ...

TRACK IN to
MCU BARBARA

BABBARA: Bad? Do you know how the Romans treated their slaves, Ian? Or how many escaped?

69. 2 G 9
MICULAN

.. Besides
the time is against us.

IAN: (REALISING) The Doctor!

DARBARA: That's all I've been thinking of. When Tanni and he get back from Rome ...

70. 1 E 24
C.2-5

IAN: He'll wait for us,
Barbara - I know he will. /

(4 next)

— 47 —

(Sh.70 on 1)

- 42 -

BARBARA: He'll wait -
but for how long? How long?

PULL BACK
CRANING R
and PAN with
IAN.

(IAN THINKS ON
THIS A MOMENT
THEN STANDS AGAIN,
DETERMINED.

HE INDICATES FOR
THE SLAVES TO TRY
AGAIN, AND THEY
STAND AND STRAIN
AT THE STAKE.

THE CHAINS RATTLE
NOISILY THIS TIME
AND THE TENT FLAP
STARTS TO MOVE
ASIDE.

IAN INDICATES
FOR THE OTHERS TO
SIT AS HE DOES
THE SAME.

DIDIUS enters
shot.

DIDIUS LOOKS OUT
OF THE TENT, DOWN
AT THEM, THEN TURNS
BACK)

CAMS: 3D-4C /BOOM C2/

71. 4 C 50
LOW SHOT.

MONEY BAGS
ON TABLE.

13. INT. SLAVE TRADER'S TENT.
EVENING.

(DIDIUS COMES BACK
INTO THE TENT.

WE ANGLE TO SHOW
THE SLAVE BUYER
AND SEVCHERIA NOW
STANDING.

THE SLAVE BUYER
IS HANDING ACROSS
THE BAG OF COINS)

(2 next)

- 42 -

(Sh. 71 on 4)

- 43 -

SLAVE BUYER: One thousand
it is - and I have the
choice!

SEVCHERIA: Thank you!
You've done a good night's
work.

BUYER: You're robbing me -
and you know it.

PAN THEM R
to entrance.

SEVCHERIA: Come and see
the goods!

(SEVCHERIA LEADS
THE SLAVE BUYER
OUT AND AS DIDIUS
FOLLOWS WE:.)

72. 2 G 33

MLS

CAMMS: 1E-2G

/BOOM A4/

14. EXT. SLAVE TRADER'S TENT.
EVENING.

(SEVCHERIA STANDS
BACK AND THE
SLAVE BUYER RUNS
HIS EYE OVER THE
SLAVES.

DIDIUS COMES OUT
FROM THE TENT
AND STANDS BESIDE
SEVCHERIA, NODDING
AGREEABLY AS THE
LATTER SMILES AND
HOLDS UP THE BAG
OF COINS.

THE SLAVE BUYER
POINTS AT ONE
SLAVE, THEN
ANOTHER.

HE MOVES PAST IAN
AFTER EYEING HIM,
THEN FINALLY COMES
BACK AND POINTS TO
IAN)

(1 next

- 43 -

BUYER: Those three

SEVCHERIA: Didius.

(DIDIUS MOVES FORWARD
TO RELEASE THE CHOSEN
THREE.

SEVCHERIA MOVES
TOWARDS THE SLAVE
BUYER)

73. 1 E 33

PAST SEVCHERIA
on to BUYER
and IAN.

Don't forget, the woman is
on sale in Rome.

IAN: Don't worry Barbara -
I'll come to look for you in Rome.

EASE I to
2-s IAN/
BARBARA

(THE SLAVE BUYER BURSTS
OUT LAUGHING)

BUYER: Rome? We won't be
going anywhere near Rome.

LET IAN GO

(IAN WITH THE OTHER
TWO IS DRAGGED OFF
BY DIDIUS.

2 to H

Roman House

THEY ARE STILL
SHACKLED IN CHAINS.

IAN STRUGGLES BUT
THE SLAVE BUYER
MOVES IN TO TEND A
HAND.

IAN AND THE OTHER
TWO SLAVES ARE
PUSHED AWAY TO ONE
SIDE)

BUYER: Come on. March!

BARBARA: Ian! Ian!

MUSIC LINK

1M-7

12"

(Sh.73 on 1)

(THE THREE MOVE
OFF, IAN LOOKING
BACK.

THE SLAVE TRADER
HUSTLING AND
PUSHING THEM.

AS THEY MOVE OUT
OF SIGHT, TOWARDS
THE CAMELIA, AND
PAST:

HOLD 2-s
SEVCHERIA
& DIDIUS
WATCHING THEM GO.

LET THEM
GO L.
AFTER A WHILE THEY
MOVE ASIDE AND GO
INTO THE TENT.

THEY HAV, BEEN
STANDING IN FRONT
OF BARBARA. AS
THEY MOVE AWAY
WE TRACK RIGHT
INTO A CLOSE UP
OF BARBARA SHOWING
THE HOPELESS DES-
PERATION ON HER
FACE.

WE HOLD THEN:)

MIX

74. 5 D h/a

CU
HILT of
Sword.

CAMS: 5D-2H /BOOM B4/

15. INT. ROMAN HOUSE. NIGHT.

(A ROOM IN A
ROMAN-STYLE HOUSE.
STONE COLUMNS,
DRAPEs, ETC.

AS WE GO IN THE
CENTURION IS
PACING UP AND DOWN.

Becomes 2-s

HE LOOKS UP FROM
THE FLOOR AND TO
THE RIGHT OF
CAMERA AS A FIGURE
SHUFFLES IN, AND
STANDS THERE, HIS
BACK TO US.

(2 next)

(Sh.74 on 5)

- 46 -

THE CENTURION
STRIDES OVER
AND GRABS THE
MAN BY THE CLOTHES
AT HIS THROAT AND
SEIZES HIM ROUND SO
WE CAN SEE HIM.

TIGHTEN to
C.2-s

IT IS ASCARIS,
THE KILLER ON THE
COUNTRY ROAD)

CENTURION: You fool!
I went to where you said
you hid the body - and there
he was - alive!

(ASCARIS COWERS
BACK, FEAR IN
HIS EYES AND
WAVING HIS HANDS)

Nero would pay well if he
learnt that there was one
less, better musician than
he - and you failed! Fool!

CRANE DOWN
to see
ASCARIS past
CENTURION.

(ASCARIS APPEALS
FRANTICALLY WITH
HIS HANDS.

THE CENTURION
RELEASES ASCARIS
AND CALMS SLOWLY,
HAVING LET OFF HIS
TEMPER)

However, you are lucky this
time. I brought him back
here; so you have another
chance to earn your fee.
Take it!

75. 2 H 16
MCU CENTURION

(ASCARIS NODS HIS
AGREEMENT) /

Maximus Petulian is in
the room above. (cont...)

(5 next)

- 46 -

Ag

- 47 -

(Sh. 75 on 2)

76. 5 D m/a
M.2-s

(THE CENTURION
INDICATES WITH
HIS HEAD/AND
ASCARIS EXITS.

WE CUT RIGHT IN
ON THE CENTURION)

TRACK IN to
CENTURION.

CENTURION: (cont) (TO
HIMSELF) Fail ne again and
you'll lose more than your
tongue!

(WE HOLD ON THE
CENTURION, THEN:)

77. 1 F 33

MCU
CENTURION

CAM: 1F /BOOM B4/

16. EXT. CURTAINED ALCOVE. NIGHT.

EASE BACK
to see arch

(WE FEATURE AN
ARCHWAY IN STONE
WITH DRAPED
CURTAINS COVERING
IT COMPLETELY.

MUSIC LINK
1M-8

WE HOLD ON, AND
CLOSE IN ON THESE
DRAPEES. FROM THE
OTHER SIDE WE
HEAR AN UNMELODIOUS
SOUND OF DOCTOR
WHO TRYING TO PLAY
THE LYRE, AND
FAILING, MISERABLY)

ASCARIS moves
in to MS

DOCTOR WHO: (VOICE OVER)
Yes - mm! I should think
even Nero can play better
than that!

TRACK IN to
MCU

(AS WE WATCH WE
SEE ASCARIS MOVE
IN TO THE CURTAINS.

PAN DOWN to
Sword.

THE LYRE 'PLAYING'
COMMENCES AGAIN.

(3 next)

- 47 -

(Sh. 77 on 1)

(ASCARIS PUSES A
MOMENT, PULLS OUT
HIS DAGGER, THEN
QUIETLY SLIPS
INSIDE.)

A MOMENT LATER THE
LYRE PLAYING STOPS.

WE HOLD THE CURTAINS
MOMENTARILY.)

FADE OUT

FADE IN Slide 5)

Next Episode
ALL ROADS LEAD TO ROME

MIX TO

78. 3 Roller: Starts:

Dr Who ... WILLIAM HARTNELL

Ends: Associate Producer
MERVYN PINFIELD

MIX TO Slide 3)

Producer
VERITY LAMBERT

MIX TO Slide 4)

Directed by
CHRISTOPHER BARRY
BBC-TV

FADE SOUND AND VISION